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A SKETCH OF THE LIFE OF JULLIEN.

(Continued from our last.)

JULLIEN was born under circumstances which may fairly be styled romantic; and the earliest indications of his childhood by no means sanctioned the belief that he would ever become a musician. To begin at the beginning, however,—his father, Antonio Jullien, a musician and composer of considerable merit, was personally engaged in the French revolution of 1789. He held the position of band-master to the *Cent Suisse*—a regiment celebrated, at the time, for its bravery, its loyalty, and its admirable discipline. On one of the fatal days—which, in the course of the great event that made Europe tremble as with the shock of a universal earthquake, near the end of the last century, deluging Paris, and all France, indeed, in blood—the regiment of the *Cent Suisse* was massacred in the palace of the Louvre. Not one of the gallant fellows escaped—Antonio Jullien alone excepted, who was, nevertheless, in the thick of the fray, and behaved with undaunted courage. Being thus deprived of his position and the actual means of livelihood, Jullien emigrated to Rome, where he gave several concerts, and at once established his reputation in the City of the Cæsars. His concerts were so successful that, in the process of time, he was noticed by the Pope, who honoured him with his patronage and protection, and finally attached him to his chapel, as organist. The place of music-director to the body-guard being, shortly afterwards, vacant, his Holiness graciously installed Antonio Jullien in that important post, the duties of which he fulfilled with equal talent and assiduity. Thus honourably distinguished, he made the acquaintance and won the affections of an Italian lady of birth and consideration, with whom he ultimately entered into a matrimonial alliance.

In less than five years Antonio Jullien became the father of three children, all girls. Although the marriage was a happy one, both Jullien and his wife were disconsolate at the non-fulfilment of their ardent desire to be blessed with a son. With the mother this was natural enough; but with Jullien the wish to possess a boy was mingled with considerations more immediately connected with music, the art to which his life and enthusiasm were wholly and unreservedly devoted. His daily thoughts and nightly dreams were of a *petit garçon*, whom he himself might educate and bring up as a musician and composer. While this idea was no less vainly than devoutly cherished by Antonio Jullien and his lady at Rome, political affairs in France began to assume a less dark and terrible aspect. The "reign of terror" had subsided, and

hopes were entertained of the restoration of the Bourbon family, to whom Jullien had always been attached, both by tradition and inclination. The altered condition of events raised in him an irresistible longing to revisit his native country; and obtaining (not without difficulty) the consent of the Pope, his kind and liberal patron, Antonio Jullien quitted Rome on the 16th of April, 1812, accompanied by his wife and his three daughters.

The journey was a perilous one. The road was more difficult then than it is now; and the weather was stormy and unfavourable. On the 23rd of April, in passing the Alps, about one hour after midnight, the diligence was forced to stop at a small *chalet*, or hut, near Sisteron. Here Antonio demanded hospitality for his wife, who was in so weak and suffering a state, that she could no longer endure the fatigue of travelling. The little family received a hearty welcome from the inhabitants of the *chalet*; and, as soon as the arrangements for their convenience were completed, the diligence continued its journey, the conductor being instructed to despatch a medical man from Sisteron without delay. Sisteron was scarcely more than a league distant; and, at 3 o'clock, a.m., when the day was just peeping from behind the fading shadow of the night, the subject of this memoir—Louis George Jullien—was born.

All sorts of dangers had been escaped in the journey. The passage of the diligence had been rendered almost impracticable by the depth of the snow, and the overwhelming course of an avalanche avoided in a manner little short of miraculous. Luckily there were no *Fra Diavolos*, *Marco Spadas*, &c., of the "picturesque" brigand class—by whom the passes of the Alps were wont to be rendered impassable, without toll, and heavy toll—to molest and interrupt the progress of the voyagers. Nature alone vociferated, in the thunder of the tempest; no human voice cried out, in strain unwelcome, "Your money or your life!" Between the overhanging menace of an avalanche, or the treacherous depth of an unseen abyss, however, and the pistol or stiletto of a resolute bandit, there is not much to choose; and it was lucky for Jullien, and for his art, that his stars protected him from avalanche and precipice, ere he made his first appearance on this sublunary sphere, in the humble cottage of the Chamois-hunter. He was born surrounded by every possible care and attention, amidst the prayers and vows of the honest peasants, who uttered them aloud, feeling no shame in the hearty expression of their good sentiments on behalf of the new-born child.

Antonio Jullien was almost beside himself with rapture at finding the most earnest wish of his heart fulfilled; the joy of the anxious mother was silent, because unutterable; the sympathy between the two was deeply felt, although only expressed by looks and pressures of the hand. As for the poor peasants, one would have imagined that the child had been their own, and not the offspring of a stranger who had thrown himself and family upon their rugged hospitality. All sorts of good things were prophesied in favour of the boy. "He will bring you happiness!" said one; "Heaven has sent him to you!" cried another; "It is a child of fortune!" ejaculated a third, and so on, with a world of consoling and congratulating apostrophes, which came no less from the heart than from the lips.

The unexpected event did not fail to create a certain sensation in the little town of Sisteron. On the day of the birth the curate, and some other persons of consequence, paid a visit to the *chalet*; and, some days later, Antonio Jullien received an invitation, from the directors of the College, to attend a *soirée*, which was to be given to all the "notabilities" of the town. It was well known, even to the inhabitants of Sisteron, that Antonio was a musician of attainments, and he was entreated to take the first violin part in one of Haydn's quartets—that which contains the famous variations on "God save the Emperor." His success was so great that the amateurs of the town (one of the most musical in all the French Alps, where music is a popular and almost engrossing source of relaxation and enjoyment) requested him to play at one of the concerts of their Philharmonic Society. Here Antonio executed one of Viotti's concertos on the violin (in A major), and directed the performance of a little symphony for the orchestra of his own composition. His success was even greater than before. His concerto was applauded "to the echo," and his symphony, which, to their equal pleasure and surprise, he made them execute with the utmost effect, was universally extolled and admired.

Meanwhile the health of Antonio's wife was promptly becoming re-established; and the continuation of the voyage to Paris began to be contemplated. The Curate of Sisteron recommended that the child should be left behind, at the *chalet*, to be weaned and fostered by the inhabitants, until its parents returned from Paris. The mother pertinaciously opposed this arrangement, which would, nevertheless, have suited Antonio very well. When a woman *wills*, however,—and more especially a woman but recently a mother,—there is no turning her; and the scheme was at length abandoned. Another, and a more important point, in the consideration of the excellent curate, was insisted upon, both by the holy man and the indulgent and affectionate Antonio. The child must be baptized, and that without delay. This was agreed to; but where was a god-father to be found? Antonio was perplexed and puzzled, until the idea suggested itself to his mind of the Philharmonic Society at Sisteron, from which he had received such marks of kindness and approval. Among the five or six-

and-thirty members of which the society consisted, Antonio hoped to find one who would consent to stand godfather to his child.

It was the custom of the society to rehearse every evening—which was the more easy, since, after the labors of the day, music was almost the exclusive amusement of the people of Sisteron, and other small towns, of the French Alps. Did we believe in occult and hidden influences, we should be inclined to trace the excessive predilection for rehearsals—long, painful, and repeated—which has always characterised Jullien since he became a conductor of orchestras, both in France and in England, to some secret connection between this fact and his early infancy. But, as we have no faith in occult and hidden influences, in auguries, dreams, or soothsaying, we refrain from prying curiously into any such mysterious sympathies, which, in truth, belong more strictly to the astrologer than to the historian, and might better be discussed by Paracelsus, or Cornelius Agrippa, than by the biographer of a man of the present age, like Jullien.

(To be continued.)

ON THE ANTIQUITY OF INDIAN MUSIC.

(From T. H. Tomlinson's *Lectures on Oriental Music*.)

India is one of those countries which lays claim to a very high antiquity, and to a very early proficiency in the arts and sciences, and that part of the country we now call Hindostan was amongst the earliest settlements of the sons of Noah, and renowned for its learning and intelligence, and many arguments have been adduced, and facts brought forward which tend to support the accounts given, and almost seem to prove, beyond a doubt, that the natives of India (degenerate as they now appear) were at some early day splendid in arts and arms, happy in government, wise in legislation, and eminent in knowledge.

I shall not, however, pursue the inquiry into their antiquity, nor into their proficiency in arts and sciences, except to give a brief sketch of their musical pretensions, also an account of the musical instruments in use, and a few anecdotes of the musicians in India, and the effects attributed to their music.

It may perhaps be said that in endeavouring to trace the state of the art of music up to a remote period, in such a country as India, it is wandering uselessly in a field of conjecture, without any clue to guide us to a competent knowledge, where so little assistance is derived from history, and where, in fact, oral tradition, mixed up with a great portion of fabulous matter, seems the only existing and most fallacious mode of tracing it; this is true to a certain extent, but not so much so as to prevent our perseverance in endeavouring to find the footpath of knowledge.

In various early writers many scattered notices are found which throw a faint light upon the "dark obscure," and enable us to collect a few particulars as to the former state of music, although not sufficient to determine to what extent it was carried.

There is perhaps no nation that takes greater delight in music than the Hindoos; they make use of it on all occasions, in their festivals and processions, and many of their religious ceremonies; and it is astonishing to see the excitement that is produced by their harsh minstrelsy. The effect is said to be electrical. Their eyes, which before relaxed into a languid expression of half-consciousness, become suddenly kindled with a blaze of enthusiasm, and they join in the procession, which the minstrels are enlivening with their discordant strains, with gestures of frantic delight.

MUSICAL UNION.—At the next concert but one of this institution, Ferdinand Hiller is to play a sonata of his own composition, and the pianoforte part in Beethoven's *trio* in D major. This will be a real treat to the connoisseurs who attend the sittings of the Union.

HECTOR BERLIOZ.

(From *Fraser's Magazine*.)

[The following is extracted from a well-written paper, entitled *The Music of the Season, Present and Prospective*, in the number of the current month—Ed. M. W.]

THE influence of organization and habit in gradually moulding the English orchestra to that unity of excellence which is conspicuous at the Covent Garden Opera is to be highly appreciated. It is impossible to attain this by the temporary engagement of supernumeraries, or of scattered individual talents collected from all quarters of Europe. The original scale of choral and orchestral power should be maintained intact, and with the more reason at present, since we are in expectation of a novelty of high importance in the *Benvenuto Cellini* of Hector Berlioz.

In speaking of this extraordinary composer and of his opera, which was attended during its representations at Weimar, last autumn, by a concourse of musicians from the surrounding cities, and received triumphantly, notwithstanding great imperfections in the chorus, the principal singers, and especially of a tenor, who was obliged to omit the best piece of his part, the air in the third act, we are not so occupied with curiosity respecting his treatment of the promised work as with the feeling that he is now on the eve of receiving such a public demonstration in England as befits the master composer of the age, and the efforts of a life devoted to the highest objects of the musical art. Though we know no note of the music of *Benvenuto*, except the beautiful overture to the Roman carnival which introduces one of the acts, we conclude that the work is excellent, because, having heard many other compositions of its author, we know his mode of writing—that he aims not to excite the lively impressions of the vulgar ear by recalling forgotten forms of melody, and ideas no sooner familiar than they are decayed; but, on the contrary, to gratify musical taste of a high standard, by creations which gradually work their way among all. The failure of this opera at Paris, years ago, and the lively reversal of the judgment then pronounced, within a few months, in Germany, alike confirm our opinion that *Benvenuto* is composed of the same durable materials as the other compositions of Berlioz.

The misfortune of living to instruct and advance an age has been in turn common to the greatest benefactors to music whose names illustrate the principal epochs of its modern history. Mozart did not live to see the full success of *Don Juan*, nor Beethoven the popularity of *Fidelio*; and up to the present time the world only seems to be somewhat more instructed and somewhat more widely musical, to have its judgment and appreciation of excellence more severely tasked. Relatively the position of composers is the same: the life of solitude and pensive meditation is still their inalienable heritage; they have the 'riches fineless' of the imagination, but their banking account is still in Utopia. We look anxiously for the time when high composition shall bring to its author some solid worldly recompense, and when enraptured audiences shall think that the clamour of their approbation and the certainty of posthumous fame for the composer do not entirely balance the mutual obligations of the pleasure-giver and the pleasure-receivers. When we think of the modest households of the great musicians of the last seventy years, and of the small fortunes which they accumulated, we must most conscientiously say, that we believe composers to be, of all artists, the least considered. They please greater masses,

and by a more extended electric sympathy, than either painters or poets; and yet for music, this pulse of our exalted life, people give no thanks—considering it philosophically as only the air set in motion by some ingenious and privileged individual. If the gift of taste which sometimes descends upon people of fortune in this country, and confers a reputation which is often easily and amiably supported by the purchase of pictures and the giving of occasional dinner-parties and literary levees, should ever glow in the impassioned breast of a rich lover of music, he would be the Mæcenas who would have to 'lay out.' His park would contain the ornate residences of his orchestral musicians and Maestro di Capella; his chorus would be duly provided for; his concert-room and lyric theatre would exhibit the completest design and decoration; an Esterhazy of the last age living on his Hungarian estate would be his model and prototype. Here is a field for elegant extravagance, if one had but the means, which far outstrips our rural taste for hounds and horses—for taking five-barred gates and rasping fences. But music is still too unsubstantial an investment; its patron on this scale would only be thought 'to sow the wind, and deserve to reap the whirlwind.' As we cannot inflate a set of puppets with air, and make them give it out in music, but require, both for opera and oratorios, a legion of pensionaries in the shape of men and women, who must have food and shelter, and some of the comforts of existence, before they can emit pleasurable tones, we turn over the costly and dangerous responsibility of supporting them to some enterprising manager and the uncertain favour of the public.

We are perhaps able to say that music has at last reached the limits of its expense, and that a modern opera, supported with the highest talent in all its departments, cannot now by mechanical additions increase the gorgeous effect of sound upon the human senses. In such a condition of music lived neither Bach nor Handel, neither Mozart nor Beethoven; the art was in their time within the scope of private patronage, and a composer of genius could almost hold it in his hand. But the luxuriant scale of musical performances which has been gradually approached during the last twenty years, has so increased the difficulties of composers, that few oppose them successfully. Some, after many struggles, get heard once, and descend plump into the abyss of obscurity; others swim well for a season or two, and sink more gradually; but the names of modern composers, when we recall them, appear for the most part like the fitting visions in Dante's *Inferno*. While these are dismissed with indifference, others, discovered at rare intervals, show an elevation of purpose, a power of accomplishment, a consistency, and a determination of character which win for them, even in retirement, feelings of admiration and respect.

Some months have now elapsed since Hector Berlioz brought the last season of the New Philharmonic Concerts to such a triumphant conclusion, as all who attended them will testify, and we have had leisure in the interval to 'chew the cud' upon his merits. As a practical musician and conductor he then showed some things which, independently of the gradually increasing interest manifested by our public in his compositions, will not soon be forgotten in the annals of English concerts. He gave the first example of long performances carried through without a flaw, and accustomed the public ear to a perfection which had not been reached. He established, and in a manner popularized Beethoven's Choral Symphony, which, though attempted elsewhere, has never been heard in England except in Exeter

Hall. The teacher as well as the guide of the orchestra, he showed in this work, by its unity of effect, with what completeness the original existed in his own mind, and how successfully he could transmit and realize it. Zeal in preparation and consciousness of purpose were followed up in him when at the head of the orchestra by such lively faculties, such tact and self-reliance, as enabled him to meet every difficulty, and to take to himself unreservedly the responsibility of the most onerous works. The men of the orchestra relied with certainty upon many movements of this accomplished chief, unseen by the audience, to carry them successfully over the perilous difficulties of the modern symphony.

As a composer, the path of Berlioz is so extraordinary, and has been from the outset so free from traditions, that it forms one of the most interesting considerations in the modern history of the art. His music, as Vieuxtemps once characterized it to us, is 'music from an entirely new point of view.' To see how a composer could come effectively upon the scene after Mozart and Beethoven, maintain himself there with honour during life, and bequeath works to posterity which they would cherish, was hardly to be expected of a young man; and yet the instinct of genius taught the pupil of Lesœur and Reicha, while yet in the Conservatoire, that fame to be permanent must be individual, that in this pursuit, imitation and scholastic rules are vain and illusory aids, and that time does not fail to redistribute borrowed inventions to their rightful owners. Possessed with this idea, from his earliest work, the *Sinfonia Fantastique*, or even before, he appears to have resolved to obtain the power and position of the great classical masters by means entirely his own; and to the surprise of all who have looked on, he has accomplished his object—opening by the way new sources of beauty, and extending in a manner equally honourable to the art and to himself the mysterious powers of sound. While such a composer lives, who shall pronounce music itself effete and exhausted? Rather let us say that brains are sterile, and that the art in its several departments wants capable men.

When we see this master, unbacked by powerful or adventitious influence, placed before a metropolitan audience, with all the support in a chorus and orchestra that money can give, it is to us a pure victory of opinion and progress, which atones for much that is discouraging in the eventful life of genius. The friends of Berlioz, Liszt the pianist, Griepenkerl of Brunswick, editor of the organ works of Bach, H. Romberg of Petersburg, and others, have written with the same disinterested simplicity and personal regard in behalf of his cause as he himself composes. Free from selfish or party motives, their testimony, and the better testimony of his works, have inspired a general interest in Berlioz, and England has effectually caught the flame.

We have reason to know that his absence from the post of conductor of the second season of the New Philharmonic Society spread a general regret and a coldness to its interests among the subscribers. The labour of giving popularity to a young and important musical institution is immense; and in founding it, he might rationally have hoped to effect a favourable opening in London for his own works. But the composer is the constant sport of fortune. In a moment these hopes were dissipated; and the audience, who hoped to greet Berlioz annually, had to reserve their gratulation for some more favourable meeting. The constancy which endures such perverse accidents without blenching is part of the heroic temperament of the artist, and it is a character which may be read legibly in the noble style of his compo-

sitions. His own life forms to these works the most interesting accompaniment and commentary.

In full assurance that *Benvenuto Cellini*, if fitly produced, will succeed,—the Philharmonic audience of last season, reserving their special acknowledgments for a due ovation to Berlioz on this occasion,—should not the manager prepare to take advantage, and the public to profit by the favouring gale? The season will then be probably advanced to June, the town will be gay with equipages, and country ladies residing at hotels will be consulting over the breakfast-table where best they may spend their money. Let concerts be organized, and let them contribute to the prosperity of good music. We have yet to hear of Berlioz, and with all convenient speed after *Benvenuto Cellini*, his *Requiem*, a majestic work, of which we have only heard the Offertorium; *Faust*, with its triumphant Hungarian march; his *Romeo and Juliet* symphony complete, his *Sinfonia Funebre*, his *Harold* symphony, and other works, which from association and experience we cannot name without a secret emotion of pleasure.

At a certain time of life composers know feelingly that they are but "mortal men," of frailer stuff, perchance, than most others. With a due foresight of contingencies, Berlioz has published his principal works in score, revised and corrected by himself, at an expense, we should think, which not a little evinces his attachment to his art. He would set himself right at any price with the growing public of music who, in future, will more appreciate him. The recollection of what he has accomplished makes us earnestly desire the full consummation of his artistic ambition—and the verdict upon him is all but universal. When he dies, a powerful individuality will be lost to the world; but we trust that there is yet reserved for his life of labour and desert a victor's wreath, and the meed of complete success.

Foreign.

(From our own Correspondent.)

PAVIA.—After your having noticed so often the musical talent and singing of Madame Lemaire, I am sure you will be glad to hear that, after nearly one year's stay in Milan—which was employed in studying, as also in singing in concerts and theatres—she has now succeeded in getting her first engagement for the opera season at Pavia, as *Prima Donna Contralto*, and her debut there a fortnight ago, in Verdi's *Luisa Miller*, met with such success as to induce the Impresario of the theatre to prepare for her immediately Rossini's *Barbiere di Siviglia*, in which she will have much more opportunity to bring forward her abilities. I think it only just to add that Madame Lemaire (English by birth) has been for several years the favourite pupil of Baron Celli (now resident in London), a gentleman who has given so many proofs of his great ability in the instruction of singing. Trusting these few lines will give you, as well as many other friends of Madame Lemaire, great satisfaction, I conclude for the present.

BERLIN.—The April performances at the Opera House were—*La Fille du Regiment* (Marie, Madlle. Steinau); Weber's *Euryanthe* (Euryanthe, Mdle. Koster; Eglantine, Mdle. Johanna Wagner); Flotow's *Indra*, and Auber's *Lao des fees* (Zeila, Mdle. Grietsch; Albert, Herr Formes.) Capelmeister Truhn gave a concert at Stroll's, in which an overture of his own composition was played, also the *Martial-Jubel* overture by Lindpaintner. A concerto of Paganini and the "Otello" fantasia of Ernst were performed by Herr Singer. In the concert of Herr Teschner, Mdle. Maria Wieck, from Dresden,

performed Schubert's Trio in E-flat (piano, viol., and volle), a nocturno by Chopin, and Kulka's adaptation of Ernst and Paganini's "Carnival of Venice," which gave much satisfaction. On the 19th, by the Harmonic Society of M. Wendel, was given, at the Military Church, Spohr's oratorio, *The Last Judgment*. At the Royal Opera, Mdle. Marschall made a most favourable impression by her debut in the character of Orsini (*Lucrezia Borgia*). Her voice, embracing 2½ octaves, was admired for its sonorous quality and pure intonation. Johanna Wagner sang "Lucrezia" with her accustomed success. A phantastic magic piece, *The White Rose*, with music by Lachner, fills every night the Königsstadter Theatre. The Basso Buffo.—Hamilton Abraham has been engaged for the opera. The Königsberg troupe is now performing in Elbing before it arrives here to fulfil engagements for the opera.

PARIS.—In the Soirées d'Artistes, a pianoforte trio, by a young composer, Ed. Lalo, executed by MM. Charles Wehle, Aruringand, and Jacquard, elicited very great applause. It is written in the classic style.

COLOGNE.—The great musical festival, June 7, is expected to be graced by the presence of her Majesty Queen Victoria and Prince Albert.

ELBERFELD.—Our great musical festival is fixed for the 12th and 13th of June.

LEIPZIG.—The 10th anniversary of the opening of the Conservatorium was celebrated by a concert in the Gewandhaus. This institution has been visited during the last 10 years by 434 pupils, of whom 117 were foreigners.

ROYAL ITALIAN OPERA.

Of *Rigoletto*, given for the third time on yesterday se'nnight, we have little further to add. Whether the opera succeeded or not on the stage, some of the music is likely to attain no small degree of popularity. The *ballata*, sung by Mario, "Donna e mobile," promises to enchain the public ear as deeply as Alboni's famous *brindisi*, "Il segreto per esser," from *Lucrezia Borgia*. To do Verdi justice, he has been eminently happy in this very captivating, if not very original air, for the purchase of which the counters of Messrs. Boosey & Sons—the publishers of the score of *Rigoletto*—are daily besieged. The duet also, for soprano and barytone, and that for soprano and tenor, are inevitable candidates for popular favour. Both are tuneful, catching, and excellently written for the voices. The quartet, from the last scene, will no doubt be the most sought after *morceau* in the opera.

On Saturday *Guillaume Tell* was announced, but was postponed in consequence of the indisposition of Ronconi, and *Masaniello* substituted.

The first performance of *Roberto il Diavolo*, which took place on Monday (an extra night, given as a subscription night in place of Saturday the 27th August), was chiefly remarkable for the *rentrée* of Madame Jullienne, who, by her performance in the opera of *I Martiri*, last season, obtained a more than ordinary share of public favour. The Alice of this lady has already been described as a perfect version of Meyerbeer's peasant heroine, according to the French notion—in other words, the original. Madame Jullienne's singing and acting are both French; her voice has all the French character; and her deportment and gestures belong essentially to the school of the "grand opera." She is not the less for that a clever and accomplished vocalist, an actress full of spirit, intelligence, and stage tact, and an artist to whom a composer may entrust an arduous and difficult part with the thorough persuasion

that it will be conscientiously studied and efficiently represented. A more finished performance than Madame Jullienne's Alice could hardly be desired. Not a single point escapes her, vocal or histrionic. A voice of great power and metallic resonance, exceedingly brilliant in the higher tones, enables her to sing the music which Meyerbeer has given to Alice with unvarying ease and effect. It is unnecessary to enter into further details. What was said last year of Madame Jullienne's Alice is equally applicable now, with the proviso that her voice seems to have increased in power, and her singing in energy and feeling. In the first air of Alice, "Vanne, disse, al figlio mio," where the peasant girl reveals to Roberto his mother's last bequest; in the *scena* comprising the beautiful air, "Nel lasciar la Normandia;" in the subsequent duet with Bertram, the unaccompanied trio which follows, and the grand trio of the last act, where Alice, the genius of good, triumphs over Bertram, the genius of evil, and rescues the devoted Robert from perdition, Madame Jullienne was earnest, painstaking, and correct. The last two pieces draw unreasonably upon the resources of the singer, in the higher register of the voice; but Madame Jullienne was more than equal to the task allotted her. She was welcomed by the audience as an accepted favourite, and her performance was repeatedly applauded.

Another *rentrée*—that of Signor Stigelli—deserves to be recorded. This gentleman, as thoroughly German in voice and manner as Madame Jullienne is French, has also the merit of being a really conscientious artist. His Rambaldo was as remarkable for neatness and finish as last season. The music was well sung, and the part well acted—in both instances better, indeed, than at present upon the French stage. Signor Tamberlik's Roberto was as effective as ever. A more ungrateful, and, at the same time, a more difficult tenor part, was never written. In the duet with Bertram, at the end of the second act; in the unaccompanied trio, with Alice and the same personage; and in the last grand trio, Roberto has some fine chances of effect, of which Signor Tamberlik, as usual, took the best advantage, giving out high notes of unequalled force and quality; but, for the most part, throughout the opera, the hero is but a foil to the other personages—now to Alice, now to Isabella, now to Bertram, and now to the *prima ballerina*, who represents the resuscitated Abbess. Few singers have triumphed so completely as Signor Tamberlik over a part which, whether inadvertently or designedly, the composer has rendered so subordinate to the rest; while, on the other hand, it is longer than any. The Bertram of Herr Formes, thoughtful, gloomy, and magnificent in melodramatic effect, was more than usually striking and picturesque. As far as a character so essentially nondescript can be rendered human and sympathetic, Herr Formes makes it so. His acting, in the two duets with Rambaldo and Bertram, was graphic and masterly. With the simple peasant, and the inspired though humble instrument of Robert's salvation, Bertram was two different beings. The conception of Herr Formes was not more subtle than correct, and eminently dramatic. The music of Bertram suits the German *basso* perfectly, and his unrivalled voice was no less imposing in the concerted pieces than in the solos, recitatives, and duets, of which he has so large a share. Nothing could be more satisfactory than Madame Castellan, as the Princess Isabella. Her execution of the *cavatina*, "In vano il fato," was brilliant and irreproachable; while her "Roberto, o tu che adoro" ("Robert toi que j'aime,") was full of passion and sentiment.

Of the general performance of the opera, independently of the chief characters, we cannot say much. There had evidently been no rehearsal. The curtainments were liberal, and not always in the best taste. The house was full, but not crowded.

On Tuesday *Guillaume Tell* was repeated for the fifth time. Tamberlik was as magnificent as ever, and the opera went off with immense *colit*. By his performance in Arnold, Tamberlik may be said to have elevated himself to C in alt in public estimation.

An extra grand night was given on Thursday, when *Lucrezia Borgia* was performed with selections from *Roberto il Diavolo*.

To-night *Ernani* will be revived with an exceedingly powerful cast, as the following will show:—Ernani, Tamberlik; Don Carlos, Ronconi; Don Silva, Belletti (who makes his first appearance at the Royal Italian Opera); Elvira, Madame Bosio; and Iago, Polonini. If Verdi were ever to have a chance in this country, of an eminent success, he will have it to-night with his *Ernani*. We shall see!

MR. BRINLEY RICHARDS' CONCERT.

The first concert of Mr. Brinley Richards—one of a series of three, entitled "Performances of Classical and Modern Pianoforte Music"—came off at the Hanover Square Rooms, on Saturday morning, in presence of a large assemblage of rank and fashion. The programme was as follows:—

PART I.	
Trio in C minor—pianoforte, violin, and violoncello	Beethoven.
Messrs. Brinley Richards, Sainton, and Lucas.	
Song—"Song should breathe of scents and flowers"	Hatton.
Mr. Benson.	
Solo, Pianoforte—Mr. Brinley Richards.	
Study in A flat	Moschelles.
Allegretto con grazia (first time of performance)	Heller.
"The Mill-stream" and "The Fountain" ..	Sterndale Bennett.
Air—"For the Lord is mindful." Miss Freeman (St. Paul) ..	Mendelssohn.
Duetto, pianoforte—"Andante con Variazioni"	Mendelssohn.
Mons. Alex. Billet and Mr. Brinley Richards.	
Air—"L'Addio," Miss Dolby	Mozart.
PART II.	
Chamber trio in A major	Sterndale Bennett.
Messrs. Brinley Richards, Sainton, and Lucas.	
Song—"O! do not chide me," Miss Dolby ..	H. Smart.
Solo, pianoforte—Mr. Brinley Richards.	
"Cujus Animam," "La Reine Blanche" (first time of performance— from Rossini's "Stabat Mater") Dedicated to M. Prudent ..	Brinley Richards.

The above is a model programme, and we recommend it as such to all concert givers who are desirous of conciliating the lovers of the antique and romantic schools. Beethoven's trio was played to perfection, and elicited loud plaudits. Piano, violin, and violoncello went as one instrument—the three imbued with one spirit, the spirit of Beethoven. Moschelles' elegant and graceful study and Heller's fancy sketch served to exhibit Mr. Brinley Richards' powers as a pianist in a different but hardly less engaging light; and Sterndale Bennett's two exquisite *morceaux* were executed with the nicest feeling and neatest possible touch. In the mastering of bagatelles and elegant trifles we know no one superior to Mr. Brinley Richards. His taste is exquisite, and his feeling undeniable. But Mr. Brinley Richards shines

hardly less as a classic pianist. Mendelssohn's duet was a great treat; Billet, the thunderer, was in high force, Mr. Richards was more than put upon his metal, and the result was a triumphant success. Mr. Richards' compositions were a graceful set-off to the other performances. Both pieces were brilliant displays of execution, and both were honoured with distinct and loud applause.

The vocal music needs no especial remark. Miss Dolby was in fine voice, and sang with her usual effect. Mr. Benson, too, was excellent in Hatton's song. Miss Freeman promises well. Mr. Walter Macfarren conducted.

Dramatic.

ADELPHI.—"The Bard," as young gentlemen who play at the Soho Theatre delight in calling Shakespeare, made his first appearance at this house on Monday week last. The piece was *The Merry Wives of Windsor*. We were prevented from being present on the night of its production, and have consequently had the opportunity of reading all the criticisms of the daily and weekly press. If, however, our readers suppose that this circumstance has been of the slightest use to us in forming our opinion (supposing that we previously had not long formed one) of the piece, or enabling us to come to a proper appreciation of the actors engaged, they are considerably in the wrong. One learned critic talks of "the fatal flagging of interest" usually experienced in the earlier acts (Query, How many of them?) Another designates the comedy as a piece "so full of plot" A third asserts that it is deficient in humour, and a fourth that it is brimful of it. A similarly varied style of criticism has been adopted with regard to the performers. Now, who shall decide when critics disagree? We, certainly, shall not pretend to do so. On what appears a subject so difficult to be decided, we shall not attempt to influence any one—at least, we promise so far to forget our nature as critics, as not to knock any one down for differing from us. We shall content ourselves with modestly and simply announcing our own views, and asserting—not forgetting our nature as critics—that all those who do not firmly believe they are right are fine specimens of the *genus* ass. Now, in order to prepare our readers for what is coming, we beg to premise that we have no regard whatever for anything or anybody, simply because our ancestors thought very highly of it or him. In the time of Queen Elizabeth, red hair was accounted the acmé of perfection, and our grandmothers showed a remarkable predilection for having the waists of their gowns situated just where the ball dress of a modern beauty begins. But taste changes; red hair at present puts many a shilling into the pockets of enterprising tradesmen who advertise wonderful hair-dyes; and young gentlemen, when they take a chair, often sit on the buttons which grace their waist. We cannot give our unqualified approbation to any one of these various freaks of fashion, but we do not prevent others from doing so, if they choose. We are for perfect liberty of opinion; and, therefore, we are bold enough to ask why, if everything else changes to suit the taste of the age, the drama should be doomed to remain fixed and immovable? It is the taste, or whim, or freak of the present generation, to like action in a piece, and there is about as much action in *The Merry Wives* as there is in an old cab-horse. If plays do not need this quality, let us at once cease to name, or rather misname, them *dramatic* writings (For derivation of the word, see Johnson; but this by the way). There are a number of old women of the male sex who have as much dread of a plot as Louis Napoleon himself; deluded beings who are as doggedly opposed to progress on the stage as they are to progress

in their well-known, dingy, dirty, Chapuis-reflector lighted, sandy-floored taverns, where they still insist on remaining in the dark by the aid of tallow candles, instead of bathing in a flood of gas, and eating, or trying to eat, pease with a two-pronged steel fork, in lieu of the more sensible four-pronged invention of the present day. Without the fear of these worthy individuals before our eyes, we unhesitatingly affirm that, however vigorous and boldly drawn the individual characters may be, *The Merry Wives of Windsor* as a whole is not adapted for theatrical representation before a general public. It wants sustained interest. Even Johnson perceived this when he said: "The action begins and ends often before the conclusion;" and besides this great defect, it labours under another disadvantage, which is, that fully one-half the audience is unable to understand fully one quarter of the humour, couched as it is in an antiquated and, save to the scholar, forgotten phraseology. As for the twaddle about improving the taste of the public, and enabling them to appreciate this same phraseology, we confess we do not see how this is to be accomplished until there is a separate class for instruction in the language of the Elizabethan era in every academy, where "young gentlemen are prepared for the army and navy, the liberal professions and the counting-house. Terms twenty guineas per annum; no extras." As regards the present cast, it is certainly very good. Mr. Webster fully came up to our expectations as Sir John Falstaff. Mr. Keeley was quaint and quiet—rather too quiet, perhaps—as Sir Hugh Evans; and Mr. A. Wigan, a true Frenchman, as Dr. Caius. Mr. G. Honey deserves commendation for his perfect assumption of senility, and his excellent make-up as Justice Shallow, a part completely out of his line. The finest piece of acting, however, was decidedly that of Mr. Leigh Murray, who sustained the character of Ford—the impetuous, wrong-headed, bluff, jealous lord—in our opinion, by the by, one of the best characters in the piece. His rough manner, his bold bearing, and his loud, decided tone, were highly characteristic of the man, who, though a gentleman, has so little of the refinement and polished indifference of the courtier about him, that he is the first to inform his friends of his supposed disgrace, and invite them to come and witness it. His soliloquy in the second act, after his interview with Sir John Falstaff, was a finished specimen of art, marked by the nicest touches of light and shade. His sudden transition from extreme rage to the quiet satisfaction with which, as conscious of superiority in knowing the true state of the case, he exclaimed: "Page is an ass!" was admirably natural. In a word, his conception of the character was most just, and his rendering of it equal to the conception. If ever an individual similar to Slender did exist, or were to exist, his friends could not frame a more humane wish for him than that contained in the words, *Requiescat in pace*; for the poor young man would stand in need of rest after all the wriggings and contortions he indulges in, as represented by Miss Woolgar. Great as is our admiration of that young lady's undoubted talent, we cannot refrain from telling her that the principal beauty in the impersonation of a finished actress is repose—a quality in which she is altogether deficient, and the absence of which materially detracts from her happiest efforts. Her Master Slender reminded us of an incipient acrobat going through a course of training to prepare himself for the performance of the arduous trick which consists in his seemingly putting his head anywhere but on his shoulders, and bowing gracefully to the public from between his legs. Mrs. Keeley played Mrs. Page as she plays everything else—most admirably. Her rendering of the good-natured, frolicsome matron, was full of touches of the truest

humour. The little she had to do, made us regret that she had not much more to do. Mrs. Ford is not Miami. This is a truism, but it may serve to explain why Madame Celeste did not appear to such advantage as she generally does. Her performance was correct and pleasing, but it wanted the exuberant spirits, the dashing *espèglerie*, which we look for in Mistress Ford. The other characters were well sustained; but we must ask Mr. Paul Bedford why, as "Mine Host of the Garter," he runs on and off the stage, whenever he has to make his appearance or disappearance, like an old Charles Mathews run to fat? Mine Host of the Garter is a bluff, jolly host, who would think twice before he indulged in locomotion at a greater speed than three miles and a half or four miles an hour. We have a great respect for Mr. Paul Bedford, and therefore we would advise him to alter this. It would improve his performance, and also add materially to his personal comfort, now that the warm weather is coming on. The getting-up of the piece is worthy of the greatest commendation. It is simply excellent; and Mr. Webster has merited the thanks of all those who take an interest in the stage. It has really made quite a sensation; every one you meet is talking of it and him:

"Laudibus ipsa suis resonant fora."

The scenery is magnificently painted, and, what is more, painted from the scarce drawings or pictures of the period. The dresses are superb, picturesque, and equally correct with the scenery. Something so good and true, in its way, we have not seen since the time of Macready, who never did anything better. Before concluding our notice, we beg to say a few words on the assertion at the head of the play-bills, that an Adelphi audience can appreciate and value Shakspeare as highly as an audience in any other theatre. So assured is Mr. Webster on this point that he has, as we have seen, brought out *The Merry Wives*. Mr. Webster may be wright—we dare say he is; but if an Adelphi audience has so very great a perception of Shakspeare's immense merit, it seems very remarkable that *The Green Bushes* should have been played "by express desire" on Wednesday, and *Jack Sheppard*—whether this also was by "express desire," we cannot say—on Friday. We merely mention this fact. We do not positively assert that a manager of Mr. Webster's experience is altogether wrong; we mildly suggest that if the Adelphi public do possess this taste for England's greatest poet, it may at present be latent only in them, and require a good deal of coaxing, like the taste for olives. Whether it is worth while for Mr. Webster to coax this taste, is a fact which his treasury will decide much better than any argument we could adduce.

STRAND.—We are glad to see this little theatre succeed under its new lessee. Mr. Alcroft is trying how far a taste for our old national and once popular melodies survives the "new fangled lights" of the present age; and the success of the experiment has proved his sagacity. His last novelty, *The Dream of an Irish Emigrant*, is a neatly constructed Vaudeville, written to introduce a selection of Irish melodies, including some of the best of Sir Jno. Stevenson and Sir Henry Bishop. The piece is efficiently mounted, histrionically as well as vocally. There is Mr. Leffler (whose reputation we may safely leave in his own hands) and Mr. Manly, a youthful tenor who obtains encores, shafts to *tin* mines. Then in the histrionic part of the business we have Mr. Hodson, who is a good Irishman, and Mr. Fraser, who is as good an Irish woman, and all the better for a touch of pathos in his humour. If Miss Featherstone, as is reported, has scarcely had a twelvemonth's experience of the stage, she plays with a facility and ease from which much may be expected. Last,

though not least, we have the fair Rebecca Isaacs, who, with her sweet voice, her graceful acting, and her handsome face, assailing our eyes and ears at the same time, of course bears off the palm from her companions. As Mr. Alcroft has now done justice to the music of England and Ireland, we may hope for a like piece of justice to "bonnie Scotland," with its eternal melodies, which Haydn loved so well that, after having harmonised many of them, it is said (we do not vouch for the truth of the story) that he had them hung up in frames in his sitting room.

CONCERT AT OSBORNE.

On Tuesday, the birthday of the Queen Victoria, Her Majesty gave an evening German concert. The following was the programme:—

Trio, "Trenne nicht das Band der Liebe," Mdlle. Agnes Bury, Signor Gardoni, and Herr Formes (Das Nachtlager in Granada.)	C. Kreutzer.
Ballade, "Rolandseck," Herr Formes	Reissiger.
Frühlingslied, Mdlle. Agnes Bury	Mendelssohn.
Romance, "Les Regrets," Signor Gardoni	F. Schubert.
Andante and Finale, Pianoforte, Mdlle. Clauss. (Sonata, Op. 53.)	Beethoven.
Duetto, "Bella Ninfa," Mdlle. Agnes Bury and Signor Gardoni (Jessonda.)	Spohr.
Lied, "Frühlingslaube," Herr Formes	F. Schubert.
Lied, "Das Schifflein," Mdlle. Agnes Bury	Gräfl.
Canzone di Primavera, Signor Gardoni	Mendelssohn.
Komisches Trio, "Das Bandel," Mdlle. Agnes Bury, Signor Gardoni, and Herr Formes	Mozart.

At the pianoforte, Mrs. Anderson.

After the canzone of Mendelssohn, Mdlle. Clauss, at the desire of Her Majesty, performed a sonata by Scarlatti. The concert lasted just one hour and a quarter, and was greatly enjoyed by the illustrious audience. The Royal infants were present.

Original Correspondence.

BEWARE OF TALL THIN MEN.

(To the Editor of the Musical World.)

Cheltenham, May 24, 1853.

Dear Sir,—I think you will do a good service to the *Musical Trode* by cautioning them against a tall, thin man, assuming the character of a "country dealer," who has been trying to pass cheques purporting to be drawn by us, and endeavouring to obtain goods and money in exchange; stating his reason for offering them, that, being late, the bank was closed. One intended victim is "Mr. Blackman," at whose house he had selected "two dozen violins" and "one dozen eight-keyed flutes;" and although we are unknown to Mr. Blackman (except by name) he was very nearly entrapped, as we have given no authority to any one to use our name in any way, or select goods for us. The object of the swindler is evidently to get money in exchange for his forged cheques, of which the public should be aware.

We are, dear Sir, your obedient Servants,

HALE & SON.

REUNION DES ARTS.

(To the Editor of the Musical World.)

Sir,—In reply to the question of "Inquirer" (of Birmingham) "who is Kiallmark?" I beg to inform him that Kiallmark is a celebrated American poet, as he will find on reference to Mr. Flowers' letter, wherein he declares him to be "a Long-fellow!" (i. e. "the tall Mr. Kiallmark") which means long fellow.

Yours, in haste,

ANSWERER.

Sheffield, May 19.

(To the Editor of the Musical World.)

Queen's Hotel, Cork Street, May 22.

Sir,—Having but just seen the *Musical World* of May 7th, I have had no previous opportunity of requesting you to give publicity to two or three notions of mine in regard to Mr. Flowers' letter, written in respect of some treatment which he received at the hands of Mr. Kiallmark. Mr. Flowers has a very peculiar quadrangularly-angular system of music, and so doubtless he was not amused at observing "dear Mr. Ella" (ladies' parlance) on the old thorough bass system "figuring away" at a waltz. "All of a sudden," says Mr. Flowers enharmonically, "the tall Mr. Kiallmark stood before me with a countenance full of indignation!" Can we wonder, Mr. Editor, when the tall Mr. Kiallmark observed the short Mr. Flowers, sans a ticket, like a pair of fifths intruding into the general harmony? Mr. Flowers then goes on to throw some uncalled-for imputations upon Mr. Kiallmark's character as a gentleman. Fortunately Mr. Kiallmark's character for every good quality which ordinarily adorns the true gentleman and man of real talent, is too well known to require animadversion or defence, nor do I think that Mr. Kiallmark's modest opinion of his own ability would permit him to presume upon it: (though much greater than Mr. Flower's) so far as to force himself unasked to any public place.

Soliciting insertion,

I am, Mr. Editor,

Yours obliged,

W. G. T. BEALE.

ORGAN COMMITTEES.

(To the Editor of the Musical World.)

Dear Sir,—On looking over my letter of last week, I find an omission on my part, and one or two typical errors on yours. Will you be good enough to have them corrected in the next number of the *World* as follows:—

For "The Anti-Christian Society for promoting Discussions in the Church," read *Discussions*.

The sentence following and the words, "and his world's goods," should read thus—"It does seem monstrous that a body of men—educated men, as organists ought to be,—should be so treated, yet I am proud to know," etc.

Instead of "Thus, sir, was the history," read "Thus ENDS the history."

With thanks for your insertion of my long letter, and trusting through your influence it may eventually do some good in the cause,

Believe me, my dear sir,

In all sincerity yours,

VERITAS.

May 26, 1853.

Provincial.

LEEDS.—The performance of Jackson's Oratorio, *Isaiah*, on Monday evening, at the Music-hall, attracted a numerous attendance of musicians and amateurs. The enthusiastic reception of the composer by his friends and admirers on his entrance into the orchestra to conduct his own work, and the prolonged applause at the conclusion of the performance, showed the estimation in which our talented Yorkshire composer is held, and the impression the Oratorio had made upon all present. The performances of the two Oratorios by Charles Horsley—*David and Joseph*, by the Liverpool Philharmonic Society; of *Israel Restored*, by Dr. Bexfield; and Pierson's *Jerusalem*, at the last Norwich Festival, evinces a determination on the part of the most influential of our provincial musical societies to render that justice to our home composers which has too long been denied them by the more powerful associations in the metropolis. Let us hope that the performance of *Isaiah*, on Monday evening, will prove to be only the prelude to other efforts in the same direction; and that new works by English writers will be heard in Leeds much more frequently than heretofore. The principal subjects which Mr. Jackson has chosen (chiefly from Holy Writ), for *Isaiah*, are not dissimilar to those so wonderfully

treated by Mendelssohn in his *Elijah*, viz., the idolatrous worship of Baal, and other sinful practices by the erring Israelites,—the expostulations and denunciations of the Prophet,—the ultimate repentance of the people, and their return to the pure worship and adoration of the only true God. The prevalent style in Mr. Jackson's work is clearly a combination of Handel and Haydn, with a decided leaning in several places to those extraordinary works which all modern writers of sacred music cannot, apparently, help imitating in some point or other, Mendelssohn's *St. Paul* and *Elijah*. In support of this opinion we will refer the reader first to the solo for mezzo soprano, "Hail, Astarte," in which after four bars of symphony in the true Handelian school, a passage is introduced and frequently repeated, which closely resembles a passage in the well-known "Of stars the fairest," in Haydn's *Creation*. In the solo and chorus, "Holy, holy," the third and fourth bars of the subject are the same as may be found by reference to Mendelssohn's corale "Sleepers, awake," and in the soprano air "Jerusalem," both in *St. Paul*. Again, in the accompanied recitative, "Then flew one of the Seraphim," at the passage "Hear ye, indeed," it is impossible for any one acquainted with the music in *Elijah* not to recognise the beautiful air, in the same key (B minor) "Hear ye, Israel." The inexhaustible Mendelssohn has again been remembered in the tenor solo, "Woe to Israel," where, at the words "the pains of hell have come about her," we have a strain both from *Elijah*—"Be not afraid"—and from the tenor solo "The sorrows of death," in the *Hymn of Praise*. Notwithstanding these plagiarisms and other drawbacks, *Isaiah* is the work of a clever, thoughtful musician; a work which ought to be regarded by every Yorkshireman with feelings of pride and satisfaction. If it is weak in its recitatives, it is strong in its choruses, some of which may be ranked with many by the great masters. If the solos are not equal in dignity, style, or expression to those by Handel, Haydn, or Mendelssohn, the soli concerted pieces are remarkable for beauty, taste, and striking effects. The lack of originality is the prevailing fault in almost every modern composition; and when it is remembered that *Isaiah* is the production of a self-educated musician, and that the work has been tried at the bar of "high art," it will be seen at once that William Jackson is a musician of whom Yorkshire may be proud. Of the performance of *Isaiah* in our Music-hall, on Monday evening, excepting much that was sung by the principal vocalists, (Mrs. Sunderland, Miss Rose, Mr. Perring, and Mr. Winn,) the less said the better. The work suffered greatly by defective execution of it (with few exceptions) by the band and chorus, the former being distressingly out of tune and time, (especially in the recitatives,) and the latter singing without making any attempt to realise the character of the words, or observe the necessary expression. We did not hear a *piano* by either band or chorus the whole evening, neither was there that force and decision in the choruses to be expected from a fusion of the two Choral Societies of Leeds and Bradford. In the second bar of the first overture, a passage of thirds by the 2nd violins and tenors was actually turned into a succession of fourths, by the tenors taking up their point a semi-quaver too late! Other similar strains were blundered out, plainly showing that but little rehearsal had been given to the work. Mrs. Sunderland sang all her music with taste and judgment. Miss Rose is neither in voice or style equal to the proper performance of oratorio music. Excepting in the trio "The Lord shall comfort," which she sang carefully, her execution of the music was not equal to that we had anticipated. Mr. Perring lacks both power and high notes to give due effect to the solos. His frequent use of the *portamento* or glide, when a passage which reached G and A had to be sung, is objectionable and unmusical-like. His best solo was "Seek ye the Lord," in which he introduced at the conclusion a good round shake, and obtained an *encore*. Mr. Winn sang exceedingly well, and is altogether an admirable vocalist. He evidently felt desirous to display his excellent voice—scarcely deep enough for the part—to the best advantage in the music of his partner in business, the composer of *Isaiah*.—*Leeds Mercury*.

CONC.—Mr. George Lake's Oratorio, *Daniel*, which was produced at Exeter Hall, London, in May last, was performed here on Tuesday night, to a numerous, brilliant, and fashionable audience. The best proof of the diligent and careful study which preceded the production of this Oratorio, was afforded by the precision and correctness

with which the choruses were given, and the admirable manner in which the orchestral parts were rendered. The Oratorio itself abounds with passages of great beauty, and is full of variety. The solos are graceful and expressive, and the choruses admirably adapted for striking and impressive effects, and their rendering by the singers and instrumental performers was worthy of the highest commendation.—*Cork Examiner*.

BELFAST.—The concluding dress concert of the thirty-ninth season of the Belfast Anacreontic Society, came off in the Music Hall, lately, with an *eclat* never paralleled in the annals of the community. The vocalists engaged were, the unrivalled English tenor, Mr. Sims Reeves; Mrs. S. Reeves; Mr. Weiss; Madame Weiss; and Miss Kathleen Fitzwilliam. Mr. Hatton assisted at the piano. Herr Reichert, a flautist, who possesses a command over his instrument, and a breadth and purity of tone, in which, in our opinion, he excels even Nicholson himself, also formed one of the party. A number of the members of the society sustained parts both in the vocal and instrumental performances, subject to the baton of Herr Granz, and their conductor, Mr. May. The hall was filled with an audience which transcended in numbers and in fashion any we remember to have seen congregated on a similar occasion in Belfast. Every seat was occupied; the number present was from 700 to 800. The concert opened with the overture to Romberg's *Don Mendose*, faultlessly executed by the members of the society, assisted by the band of the 12th Reg. Mr. and Mdme. Weiss sang Nicolai's duet, "O du Geliebte." Mdme. Weiss possesses a powerful, strong soprano; she sings with a graceful manner, and throws her heart into her music. Mrs. Sims Reeves next appeared, in a solo from Pacini's *Didone*, "Il Soave." Her manner contrasts with Mdme. Weiss, her organ being of a more attenuate character, but cultivated to the highest pitch of refinement. She was rapturously applauded. Mr. Sims Reeves—the English Mario—then presented himself. He was received with a storm of acclamation, and sang, as none but he can sing, the famous scena from the *Sonnambula*, "All is lost now." We need not criticise Mr. Reeves's execution of this touching melody, nor indeed his general performance. Suffice it, that in the sum-total he is wonderfully improved since his last appearance in Belfast. The delicacy and tenderness of his opening passages, in most of his favourite arias, cannot be surpassed—in this, there is no room for further improvement, and the same may be said of those majestic bursts of sustained sound with which he terminates his cadences. But, after all, it is the romantic character of his vocalisation which most bewitches and enthral. We have no words to express the charm it affords, or any other sound in nature with which fitly to compare it. It is a tone that haunts you, once you have heard it, as you will unconsciously recollect the magic voice of the streams and forests of your native land, or your childhood's home, when you are in a foreign land, repining among strangers. Art has done much for him, but Nature more; and he is grateful enough to remember this, and to interpret Nature better than Art. Herr Reichert's flute-playing was a short of musical miracle. He selected for the theme of a brilliant series of variations the beautiful melody of the *Carnival de Venise*. Drouet long ago introduced a description of flute-playing in which the player seemed to be performing on two instruments, the one sustaining the melody, the other the accompaniment. In this style Herr Reichert excels, but in several of his variations the effect seemed to be that of not two flutes, but three or four played together. The reader may guess the effect upon the audience, when we state that, in the very midst of one of his passages, the pent-up *furor* could no longer restrain itself, but broke forth,

"And bowed the breathing sorcerer into smiles."

Four of the members of the society gave two quartets from the German, in the madrigal style. Miss Kathleen Fitzwilliam made her *debut* before the Belfast musicals in a ballad from the German. We thought this lady's singing thoroughly Irish. It has a plaintive, simple grace, slightly overlaid with legitimate ornament. She had last evening formidable rivals to compete with, but she shared with them the plaudits of the audience. The first part terminated with the overture to *Tancredi*, by the members of the society; previous to which, however, Mr. Hatton, the pianist, gave "The Merry Fat Grey Man," which elicited an *encore*. In the second part

Bishop's sestet, "Bold Robin Hood," was sung by members of the society. Mme. Weiss's "Why do we love" was encored, as were also the duetto from Donizetti's *Linda*, by Mr. and Mrs. Sims Reeves, and the popular "Spirito gentil" by the great tenor. The performances concluded with one of Paer's overtures.—(*Abridged from the Belfast Letter, May 18.*)

PLYMOUTH.—(*From our own Correspondent.*)—On Friday evening week, a grand military amateur performance took place at our theatre, which attracted a numerous and aristocratic audience, all the families of distinction and the authorities being present. The entertainments were Colman's excellent comedy of *The Heir at Law*, and the farce of *Diamond Cut Diamond*. The following was the cast:—Daniel Dowlas, alias Lord Duberly, Capt. Clavell, R. M.; Dick Dowlas, Mr. Blanckley, R. M.; Dr. Pangloss, Capt. Coleman, 80th Regiment; Henry Moreland, Mr. Hibbert, Royal Fusiliers; Steadfast, Mr. Dixon, Royal Fusiliers; Zekiel Homespun, Capt. Disney Roebuck; Kenrick, Mr. Scott, R. M.; John Capt, Hon. Wm. M-nck, Royal Fusiliers; Thomas, Capt. Edgell Royal Fusiliers; Waiter, —; Lady Duberly, Mrs. Woolidge; Cicely Homespun, Miss F. Bennett; Caroline Dormer, Miss F. Young. By the band:—Overture, *Guy Mannering*, Bishop; Quadrille, *Exhibition*, Jullien; Galop, *Express*, C. D'Albert; Waltz, *Paul et Virginia*, Jullien; Polka, *Emperor*, Rolt. The performances concluding with the laughable farce of *Diamond Cut Diamond*.—Mr. Heartley, Mr. Dixon, Royal Fusiliers; Capt. Seymour, Sir Henry Blackwood, R. N.; Capt. Howard, Mr. Moseley, Royal Fusiliers; Trick, Mr. Scott, R. M.; Trap, Mr. Blanckley, R. M.; Clay, Mr. Douglas, R. M.; Charlotte, Miss Smythson. The play was in every respect well acted, the palm must certainly be awarded to Captain Disney Roebuck, as Zekiel Homespun, who is perhaps the most accomplished amateur actor of the day; he carried out to the most minute point the intentions of the author, as regards the blunt and honest countryman, and the scene with Dick Dowlas (admirably acted by Mr. Blanckley), in which he discovers the dishonourable intentions of his quondam friend towards his sister, was given with an intensity of feeling worthy of the highest eulogy. Lord Duberly was irresistibly comic in the hands of Mr. Clavell, and the Dr. Pangloss of Capt. Colman was excellent; indeed few professional actors of the present day could have played the part so well. The unprofitable Henry Moreland was rendered prominent by the easy and gentlemanlike manner in which Mr. Hibbert walked through the part, and Kenrick was in every respect most ably represented by Mr. Scott, whose brogue is perfect. Mrs. Woolidge, Miss F. Bennett, and Miss F. Young, as Lady Duberly, Cicely Homespun, and Caroline Dormer, were all excellent. *Diamond Cut Diamond*, full of life and bustle, is sure to go well with tolerable acting, but in the present instance the excellent manner in which every part was embodied, kept the house in roars of laughter. Mr. Heartley was ably sustained by Mr. Dixon, and the two officers, Capt. Seymour and Capt. Howard, by Sir Henry Blackwood and Mr. Moseley, were capitally acted, as were Trick and Trap, the two servants, by Mr. Scott and Mr. Blanchley. M. Douglas had little to do as Clay, but his "make up" was admirable. Mrs. Smythson looked remarkably pretty as Charlotte, and walked through the part with graceful ease. The performance throughout gave the greatest possible satisfaction, and it is to be hoped that we shall have again the satisfaction of witnessing the varied talents of this aristocratic troupe. Mr. Newcombe the director, has his complimentary benefit on Monday next, when every available place will be occupied, to show the universal esteem in which he is held by all classes of society.

IBID.—(*From our own Correspondent.*)—The annual complimentary benefit of our talented and highly respected lessee, Mr. Newcombe, took place on Monday evening. The house was crammed in every part, and all classes seemed anxious to show in what estimation, both in private and public, this gentleman is held. Shakspeare's *Comedy of Errors*, and the farce *Of Age To-morrow*, comprised the amusements of the evening, and were capitally acted. Mr. Newcombe and Mr. T. Mead were the twin brothers, and Mr. Smythson, with Mr. Shaw, the two Dromios, Miss Fanny Bennett as Adriana, was in all respects worthy of praise, and every one seemed anxious to do

their utmost to please. At the end of the comedy Mr. Newcombe was called for, and addressed the audience as follows—"Ladies and gentlemen,—the present occasion is the eighth on which I have had the pleasure to receive this annual testimony of your kindness; and it is most grateful to me from the assurance it affords, that my efforts to please you have not been unsuccessful—(applause). I am sure, ladies and gentlemen, you will be gratified when I state that, thanks to you, 'the clouds no longer lower on our house!' and that, as compared with former years, the present season has been a successful one!—(renewed cheers.) I have not certainly found theatrical management 'El Dorado,' or 'the Diggings'; but though I have not realised all I might have wished, and, perhaps, had reason to expect, I attribute it not to a decline in the taste for dramatic representation in these towns, but rather to the competition which has arisen of late years from the several establishments and institutions, which, although founded, strictly speaking, for educational purposes only, have combined amusement as well as instruction for the population. For my own part, however I fear no competition. I would rather say, 'the more the merrier,' because I am certain that a taste for rational and intellectual enjoyment becomes stronger the more it is gratified—(applause). As an instance of this, I would mention that never, since the existence of this theatre, have so many of the plays of our immortal Shakespeare been produced in one season, as during the present, and that on these occasions the theatre has been better filled than on any other, thereby showing the enlightened and discriminating taste of its frequenters, and proving that an unprejudiced public will always countenance and support a well-conducted theatre, which, embodying forth in its representations the living creations of the mighty intellectual giants of our national drama—holds, as 'twere the mirror up to nature,—shows virtue her own feature—vice her own image, and the very age and body of the time, his form and pressure'—(renewed cheering). This, ladies and gentlemen, coupled with a studious regard to the comfort of the audience, with a careful supervision that nothing shall be tolerated that can offend the eye or the ear of the most fastidious, have ever been my end and aim. It is held that perseverance in deserving success, will hardly fail in the end to achieve it. Suffer me to hope, ladies and gentlemen, that I am now realising the truth of the maxim, and that the present is as earnest of the future—(cheers). Allow me to thank you once more, for the support you have rendered during the past season, more especially for the kind, the gratifying compliment you have paid me this evening." Dibdin's song of "Heaving the Lead," was then sung by a naval gentleman, and was deservedly applauded. In the farce of *Of Age To-morrow*, Mr. Newcombe kept the audience in roars of laughter, and was ably seconded by Mrs. Bellair. From beginning to end the entertainments gave the greatest satisfaction.

Miscellaneous.

FERDINAND HILLER.—This celebrated composer, conductor, and pianist, has brought to London with him several new compositions, which we trust soon to have an opportunity of hearing in public.

MONS. JULES LEFORT, the popular *chanteur de salon*, who has already been in England, has arrived in London for the season.

Mlle. GABRIELLE DELAMOTTE, a French pianist of reputation, gave a morning concert at Willis's Rooms on Monday, when she was assisted by the following artists:—Madame Doria, Mlle. Agnes Bury, and Signor Gardoni, as vocalists; and Viexutemps and Piatti as instrumentalists. The great feature of the concert was Beethoven's trio in B flat (Op. 97), for piano, violin, and violoncello, which was received with marked favour, and performed by the fair *beneficiaire*, Viexutemps, and Piatti. Mlle. Gabrielle Delamotte, played Mendelssohn's *Andante* and *Rondo Capriccioso*, and Thalberg's *Sonambula Fantasia*. In the vocal performances Gardoni was the most successful. He sang Verdi's "La mia letizia" with infinite sweetness, and joined the lovely Madame Doria in a duet, and Madame Doria and Mlle. Agnes Bury in Curschman's trio, "Ti prego." Mr. Frank Mori was the conductor.

SALE OF THE EARL OF FALMOUTH'S MUSICAL LIBRARY.—Messrs.

Puttick and Simpson commenced their sale of the musical collections of the late Earl of Falmouth on Thursday, at their great room, Piccadilly. The catalogue also contained the musical library of the late Mr. Alsiger. This was one of the most important musical sales ever submitted to the public, and attracted a large concourse of amateurs and dilettanti. Besides the musical collection, which comprised various and new editions of the works of all the great masters, Messrs. Puttick and Simpson offered for sale several most valuable instruments—among others, violins, Cremona, Guarnerius, and Amati; the celebrated tenor and violoncello of the late Duke of Cambridge, &c., &c. As may be supposed, the sale of these articles excited unusual competition, and the instruments, in some instances, realised very high prices. The sale will be brought to a conclusion this day (Saturday).

MUSICAL INSTITUTE OF LONDON.—At a meeting of the Institute, held on Wednesday evening at the rooms in Sackville Street, Charles Lucas, Esq., V.P., in the chair, Professor Donaldson, of Edinburgh, lectured on "Musical Vibrations," and exhibited a simple process, by means of which the number of vibrations corresponding to the natural scale or gamut, with the fundamental harmonies, may be seen, heard, and accurately counted. The illustrations were exceedingly interesting and satisfactory from the variety and accuracy of the instruments exhibited, and the clear manner the various processes were explained by the learned professor.

The next meeting will be held on Wednesday, June 15th, when Mr. Louis will read a paper on "Music and an Institute of Music."

STORE STREET.—At the Music Hall, on Monday evening, a concert was given by Mrs. W. Dixon, which was well attended. Mr. Dando played a violin solo. Mr. Gadsby sang "Pro Peccatis." Miss Thornton was well received in a song entitled "Ruth." Mr. G. Perren sang "Cujus Animam" with great taste. Mrs. Roe in Krebs's Tyrolienne was all that could be desired. Mr. Frank Bodda sang his songs with his usual buoyancy, and was encored in all. Mrs. W. Dixon, the fair benefactor, was in good voice, and sang with the delicacy and taste of an accomplished vocalist; all her songs were encored. Mr. Wurd on the concertina was very well received. Mrs. Alexander Newton sang a new ballad by Weiss with immense effect. The trios and concerted pieces were well sang and deservedly applauded. The concert passed off well.

MISS M. WILLIAMS.—The admired contralto has been led this week to the hymeneal altar by Mr. C. Lockett the popular tenor.

ANTONIO BAZZINI, a violinist of considerable repute in Italy, has arrived in London.

MR. BLAGROVE'S VIOLIN SOIRES.—The third of these took place on Wednesday evening. The selection commenced with Spohr's solo quartet, in E major, (No. 43,) a work written ere the dreams of his youth had passed away, and given place to constraint and mannerism. The performance was worthy of the work: the executants being Messrs. H. and R. Blagrove, Clementi and Chipp. Miss Dolby followed, with Duggan's cantata, *Oriana*, a favourite with the syren, which she sings often, and always with the same effect. Then came Mr. Chipp, with a *Fantasia* on the violoncello, or airs from *Puritani*, tastefully arranged, and admirably played. If vocal duets were to consist of nothing but thirds and sixths, then would Mercadante's "dolce conforto" be a very pearl of its kind; but thirds and sixths are at a discount in England, and have ceased to pay interest in fame or profit. The duet, allowing for a little timidity on the part of the fair Amy Dolby, was executed to perfection by her and her sister. Mr. Mangold's trio, (No. 2,) for pianoforte, violin, and violoncello, is an uneven work. The first movement, which is Mendelssohnian in character, has more of the amplification than the strength and clearness of its prototype. We do not know how far a second hearing might improve our opinion, but we have little hope of this part of the trio. The rest is better. The adagio, the scherzo, and the final movement, although not altogether free from oddity and obscurity, are all written on graceful and melodious *motivi*, and contain many beautiful passages and effects. The scherzo in particular (at least the minuet) is fresh and sparkling. Mr. Mangold should have paused and reflected more on his work ere it left his hands. He possesses the key to

success in his undoubted power to write elegant subjects. After Hatton's song, "The Ocean," sung by Mr. Lawler, this gentleman and the Misses Dolby obtained an *encore* for Macfarren's picturesque and dramatic trio, "The Troubadour." Mr. Henry Blagrove wound up each act with a *Fantasia*; the one written by himself on airs from *I Martiri*—the other, the *Fantasia Caprice* of Vieuxtemps. The latter, which is written for the purpose of tasking every power of the instrument and players to the very utmost, is of enormous difficulty. That Mr. Blagrove did the caprice ample justice, the audience evinced by the loud applause with which they greeted him, not only at the conclusion, but during the progress of his task. If there was any one feature in his performance more prominent than another, it was the singular brilliancy and clearness with which he gave the staccato passages in which the piece abounds.

SURREY ZOOLOGICAL GARDENS.—On Monday the season commenced here. The holidays, the fine weather, and the popular prestige of the gardens, combined to fill them to repletion. The amusements exhibited some novelties. Among these were Mr. Flexmore and his "unrivalled troupe," who, in the afternoon at three o'clock, gave the popular choral dance "Pop goes the Weazel," to the great delight of the holiday folks. There is the usual band of wind instruments in the evening, and Miss Cicely Nott has been reaping fame in Mr. Balfie's popular song, "The Canteeneer," for which she has obtained a nightly recall. The fair Cicely sings very nicely, but her voice is not strong enough for the open air, and we missed *la Messent's* winged and dulcet notes, that float on the lake like air-born sounds. The picture is a decided improvement on that of last year, and represents the town and forts of Chusan, with the English and Chinese ships in the harbour. The "Feast of Lanterns" must be considered as a curiosity, showing the singular taste in public amusements existing among the inhabitants of the Celestial Empire. The action in the bay, and the destruction of the Chinese fire-ships, afford an excellent occasion for the pyrotechnic display, which is as brilliant as usual.—(Omitted last week.)

LONDON SACRED HARMONIC SOCIETY.—The *Creation* was given by this society on Monday last. The soloists were the Misses Stewart and Birch, Messrs. Lockett, Phillips, and Lawler. The hall was full, and in fact this work, on account of the singular beauty and variety of the melodies, still retains in all its pristine strength, its hold on the public ear. The oratorio was preceded by a cantata, written by Dr. Elvey in 1850, in honour of the Queen's birthday, and then performed at Windsor Castle. Whether the cantata has been given since, we know not; but as we have neither heard it before, nor seen a score, our notice must be brief and general. Of negative recommendations it has enough. It is neither vague nor rambling in design, nor pedantic and involved in treatment; if Dr. Elvey is not a very profound, he is at least a clear and intelligent contrapuntist. The best things in the cantata (of which we did not reach the hall in time to hear the whole) were the madrigal, "Thro' the realm," and the last chorus, "Thine, Britannia." In the latter, Dr. Elvey has, by means of a good subject, pursued with studied simplicity, and aided by a thorough knowledge of the orchestra and choir, produced a sparkling and exhilarating chorus, which brought the work to an end with very general and well-merited applause. The cantata, which occupies half an hour, is too long; fifteen or twenty minutes being quite enough for a piece of the kind when followed by an oratorio nearly three hours long. In the first act of the *Creation*, Miss Stewart and Miss Birch should have changed places, the voice and style of the former lady being hardly equal to "the marvellous work." Miss Birch, whose voice fills the hall like the "dulciana" of an organ, sung "With verdure clad" to the great admiration of the audience and the manifest delight of Mrs. Stowe, who was sitting in the little north gallery, and, being recognised by the audience, seemed to share the honours of the evening pretty equally with Haydn. After Mr. Lockett had been encored in the popular song, "In native worth," we slipped our cable. The work falls off in the latter part. The melodies decline in beauty and variety, and the choruses are unworthy the writer's genius.

MR. ALBERT SCHLOSS has announced a grand concert for Monday, June 6, and has engaged a host of talent. This gentle-

man, as an indefatigable and clever agent, is entitled to the support of the musical public, and will no doubt receive it. For particulars, see advertisement.

Mlle. GABRIELLE DE LA MOTTE, who gave a concert this week in Willis's Rooms, has studied the art of pianoforte-playing under the well-known pianist, Emile Prudent, one of the most accomplished executants of the day, and the legitimate successor of Thalberg, from whom also Mlle. de la Motte received instructions.

HACKNEY.—Mr. Carran gave his annual concert on Monday evening last, upon which occasion he was assisted by the following artistes:—Miss Alleyne and Mrs. Alexander Newton, Mr. Spencer and Mr. Rosenthal, Contrabasso, Signor Bottesini. The only things noticeable were Miss Alleyne's song, "The Zingara," Donizetti, which was charmingly sung and rapturously encored; Mrs. Alex. Newton, in a new ballad by Weiss, and the great contrabasso Signor Bottesini, who was encored in both his solos. The Hall was very meagerly attended. The conductor was Mr. Gilbert.

MUSICAL NOVELTY.—Mr. de Valadares has just arrived in this country from the East Indies. He is a violinist of very superior ability, and a native of Calcutta. He is a pupil of M. Habeneck, and studied several years in the "Conservatoire de Musique," in Paris. He performed at a soirée last week, and gave intense satisfaction. His appearance is prepossessing, and he is not unlike Sivori in miniature. He will perform at the concert of Miss Greenfield, (the celebrated "Black Swan,") on Tuesday next, at the Hanover Square Rooms, when the public will have an opportunity of hearing him.

INVENTION OF HINDOO MUSIC.—(From Tomlinson's Lectures.)—The Hindoos believe, that music was invented by Brahma himself, or by his active power Sereswati, the Goddess of Speech; and that their mythological son, Nared, invented the vina, the oldest musical instrument in use in Hindostan.

The vina or veen is a fretted instrument of the guitar kind. The fingerboard is 21 6-8ths. inches long. A little beyond each end of the fingerboard are two large gourds, and beyond these are the pegs and tail-piece which hold the wires. The whole length of the instrument is three feet seven inches. The first gourd is fixed at ten inches from the top, and the second is about two feet eleven and a half inches. The gourds are very large, about fourteen inches diameter. The finger-board is about two inches wide. The wires are seven in number, and consist of two steel ones, very close together, on the right side; four brass ones on the finger-board; and one brass one on the left side. The instrument is held over the left shoulder, the upper gourd resting on that shoulder, and the lower one on the right knee.

Among inspired mortals the first musician is believed to have been the sage Bherat, who was the inventor of natus, or dramas, represented with songs and dances, and the author of a musical system that bears his name. Almost every kingdom and province had a peculiar style of melody, and very different names for the modes, as well as a different manner of arranging them. It is said their ancient system of music is preserved in the sacred books of the Hindoos, but as these have not been translated, nor if they were would it repay the time and trouble required for such a task, therefore it appears the theory of the art is known, although the practice is entirely lost.

SUBSCRIPTIONS RECEIVED.

W. S., Leeds; G. E. A., Neath; E. L., Weymouth; E. F., Oxford; T. A., Liverpool.

"PULL AWAY CHEERILY,"

OR, "The Gold Diggers' Song." By HENRY RUSSELL. Just Published, price 2s. "Quaintly rhymed to a pretty tune, and sung with great spirit by Mr. Carter. Promises to rival 'Cheer Boys, Cheer.'"—*Vide the Times*, April 15. Also, "Fresh Blows the Breeze," and "Welcome Home," composed expressly for Mr. Harry Lee Carter's delightful entertainment, "The two Lands of Gold," now exhibiting at the Royal Marionette Theatre, Strand, and sung by him every night with great applause. Published only at WEBB'S ROYAL HARMONIUM, Pianoforte, and Music Saloon, 33, Soho-square, where all Henry Russell's last new songs may be had, or sent post-free, for 2s. in stamps.

LINDPAINTNER'S NEW ORATORIO.

"THE WIDOW OF NAIN."

THE English Version by DESMOND RYAN, Esq., in rehearsal by the New Philharmonic Society for their next Concert, is now publishing, and will be ready on the 1st of JUNE, price 25s., for voice, with pianoforte accompaniment. The Orchestral and Chorus Parts are engraved separately. Wessel and Co., 229, Regent-street.

RIGOLETTO.

FAVOURITE VOCAL PIECES.

	s.	d.
La Donna è mobile, sung by Signor Mario, and encored every evening. ...	2	0
Questa o quella per me; sung by Signor Mario. ...	2	6
Caro none; sung by Mdlle. Bosio. ...	2	6
Figlia, mio padre, duett; sung by Mdlle. Bosio and Signor Ronconi. ...	4	0
Signor principe, duett; sung by Mdlle. Bosio and Signor Mario. ...	4	0
Un, di, si ben rammentati, quartetto; sung by Mdlle. Bosio, Mdlle. Didée, Signor Mario and Signor Ronconi. ...	4	0

PIANOFORTE ARRANGEMENTS.

The favorite Airs by Nordmann. ...	5	0
Mario's celebrated Barcarole by Nordmann. ...	3	0
The Rigoletto Valses by Laurent. ...	3	0
Rigoletto Quadrille by Timney. ...	3	0
DUETS.		
The favorite Airs by Nordmann. ...	6	0
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WITH their PROPER FIGURES. Dedicated by permission to Her Royal Highness the Princess Royal. This Work is meant to supply the want so frequently expressed by Families giving Juvenile Parties. Edinburgh: Published by Paterson and Sons. London: Chappell, 50, New Bond Street.

Under the patronage of Her Grace the Duchess of Sutherland. The Most Noble the Marchioness of Camden. The Right Hon. the Countess of Bradford. Lady Carmichael Anstruther.

MRS. JOHN MACFARREN

HAS the honour to announce that her SECOND and LAST MATINEE of PIANO-FORTE and VOCAL MUSIC will take place at the NEW BEETHOVEN ROOMS, on SATURDAY, JULY 24th, 1853, to commence at Three o'clock precisely. Pianoforte—Mr. W. Stoddie Bennett, Mr. W. H. Holmes, and Mrs. John Macfarren; Clarinet, Mr. Williams; Violoncello, M. Rousselot; Contrabasso, Six. Bottesini; Vocals—Mrs. Alexander Newton, Miss Amy D'iby, Miss Dolby, Madame and Signor F. Labache, and Herr Staudl. Conductor, Mr. W. Macfarren. PROGRAMME:—Part I. Sonata in D, two pianofortes, Mozart; Trio, "Sounds of Home," Macfarren; "Wanderlied," Proch; Andante e Rondo Capriccioso, Mendelssohn; Lieder, "Wake up, love," and "The Bird and the Mat-en"; Spohr; Lieder, "Farewell," and "Thy favourite spot"—Men alsohn; Trio: B flat, No. 4, Op. 11, pianoforte, clarinet (as originally written) and violoncello, Beethoven; Duet, "Quanta Anore," Donizetti. Part II. Posthumous Duet, pianoforte, Mendelssohn (written for Mr. W. S. Bennett's Concert in 1844); Song, "Allan-a-Dale," Macfarren; Solo, contrabasso, Bottesini; Duetto, La legione di canto, Fioravanti; Fantasia, "Guillaume Tell," D. Heiler. Tickets, 7s. each; B served seats, 10s. 6d.; to be obtained at Eber's Library, 27, Old Bond-street, at the principal Music-sellers, and of Mrs. John Macfarren, 84, Stanhope-street, Mornington Crescent.

MADAME VERDAVAINNE

HAS the honour to announce that her Annual GRAND MORNING CONCERT will take place at the Hanover Square Rooms, on Wednesday, June 15, to commence at half-past Two o'clock, on which occasion she will be assisted by the following eminent artists. Vocalists—Messrs. Louis Pyne, Hermann, and Herr Pischek. Instrumentalists—Madame Verdavainne, Messrs. Bolgne Reeves, Viouxtemp, and Hausmann. Conductor, M. Jaque, Herz. Reserved Seats and tickets may be had of Mad. Verdavainne, 17, Rutland Street, Regent's Park, and of Robert W. Ollivier, 19, Old Bond Street.

ANNUAL MUSICAL FESTIVAL, EXETER HALL.

MR. ALBERT SCHLOSS

BEGS to Announce that a GRAND MUSICAL PERFORMANCE will take place on MONDAY EVENING, JUNE 6th, when the following Eminent Artists will appear. Vocalists—Mdlle. Anna Zerr, Mdlle. Doria, Miss Williams, Mdlle. Jenny Haas, (from the Theatre Royal, Mannheim, her first appearance in London), Miss Laura Baxter, Miss Seabach, Miss Thirlwall, and Madame Clara Novello. Signor Garconi, Herr Reichart, Mon. Blas, (from the conservatoire Imperial de Paris) Herr Staudigl, and Herr Pischek. Instrumentalists—M. Viouxtemp, Herr Hildebrand Romberg, Signor Bottesini, Mr. Pratten, Mr. Frederick Chatterton, and Miss Arabella Goddard. A full Orchestra. Conductor, Mr. Frank Mori; Leader, Mr. Thirlwall; Accompanists, Herr Wm. Kuhe and Heinrich Bohrer. Tickets, 1s. and 2s. Reserved Seats, 4s. Stalls, (numbered), 7s. To be had of H. N. Hunt, Agent, 370, Strand (two doors east of Exeter Hall), where a plan of the Hall may be seen; also of all the principal Music-sellers, and at the Hall, on the day of the Concert. Doors open a quarter before Seven.

PURE COFFEE.

SINCE the objectionable and demoralizing Treasury order, allowing grocers to sell a mixture of chicory and coffee, has been in force, the public have found it difficult to procure **PURE GROUND COFFEE** at any price. **PHILLIPS and Co., tea-merchants, 8, King William street, City,** guarantee the purity of all coffee sold at their establishment, as they do not allow a mixture of chicory and coffee on their premises under any pretence whatever. They are now selling prime coffee at 1s. and 1s. 2d. per lb.; the best Mocha and the best West India coffee, at 1s. 4d.

Tea or coffee to the value of 40s. sent carriage free to any part of England by **Phillips & Co., tea-merchants, 8, King William-street, City.**

BONNETS, CAPS, HEAD-DRESSES, &c.

PARISIAN MILLINERY DEPOT. To Cash Purchasers who are anxious to combine the newest and most becoming fashions with the strictest economy, we are now selling the most fashionable and the most becoming bonnets that can be procured in rich French satin or glace silk, 12s. 6d.; to 14s. 9d.; mourning bonnets of best patent crape, 14s. 6d. to 10s. 6d.; widow's with veil, 14s. 6d. to 18s. 6d.; Dunstable whole straw, new shape, 2s. 11d. to 5s. 6d.; fine Lutons, 2s. 11d. to 5s. 6d.; fine ricestraws, 3s. 6d. to 5s. 6d.; fine Tuscan bonnets, 3s. 6d. to 8s. 6d.; rich fancy Tuscans, 3s. 6d. to 5s. 6d.; Paris made Leghorns, 18s. 6d. to 25s.; white chips for brides, 10s. 6d. to 16s. 6d.; children's Leghorn hats, new shapes, 3s. 6d. to 5s. 11d.; sun-shade flaps, 6s. 6d. to 12s. 6d.; pretty morning caps, 1s. 11d. to 3s. 6d.; dress caps, head-dresses, &c., 3s. 6d. to 6s. 6d., at **Cranbourne-house, No. 39, Cranbourne-street, or at Economy-house, No. 48, Cranbourne-street, Leicester-square.** Proprietors, **E. WOOKEY and Company.**

Apprentices and Improvers Wanted.

HEALTH FOR A SHILLING. HOLLOWAY'S PILLS.

INFALLIBLE Cure of a Stomach Complaint, with Indigestion and Violent Head-aches. Extract of a Letter from Mr. S. Gowen, Chemist, of Clifton, near Bristol, dated July 14th, 1852. To Professor Holloway, dear Sir,—I am requested by a lady named Thomas, just arrived from the West Indies, to acquaint you that for a period of eight years, herself and family suffered from continual bad health, arising from disorders of the Liver and Stomach, Indigestion, loss of a appetite, violent Head-aches, pains in the Side, Weakness, and General Debility, for which she consulted the best men in the colony, but without any beneficial result; at last she had recourse to your invaluable Pills, which in a very short time effected so great a change for the better, that she continued them, and the whole family were restored to health and strength. Further she desires me to say, that she has witnessed their extraordinary virtues in the complaints incidental to children, particularly in cases of Measles and Scarlatina, having effected positive cures of these diseases with no other remedy. (Signed) **S. GOWEN.**

These celebrated Pills are wonderfully efficacious in the following complaints:—
Ague the Bowels Fevers of all Liver complaints Ulcers
Asthma Consumption Fits Lumbago Worms of all
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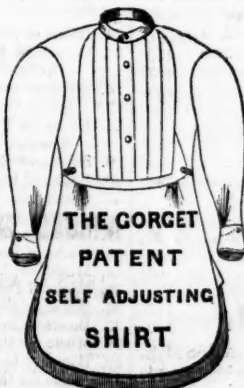
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The Countess of Jersey,
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